INUIT ART FOUNDATION

Implementation Plan

Prepared by Marybelle Myers and David Sutherland

for

Tuttavik

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I EXECUTIVE SUMMARY

In most Arctic communities, the cottage industry production of art, especially soapstone carving, has been of paramount importance as a means of earning a livelihood for the past two decades but, as people in all sectors of the Inuit art community have reported to us, the industry is beset with problems on many levels.

Among other things, artists are frustrated by the logistics of obtaining materials and a lack of understanding of the southern art network. For their part, dealers and distribution agencies complain of insufficient promotion and an inability to obtain high quality work. The fear is that, without intervention, Inuit art will be relegated to a lower-priced souvenir/handicraft market and that, even at this level, it will not be competitive because of higher costs of production. This is not a new fear but, until recently, the Inuit Cooperatives, which have historically been responsible for development work in the arts of the Inuit, have been able to ward off a disastrous decline in production and sales. Finding it increasingly burdensome to mount and monitor the projects required, the Cooperatives have now turned to the Territorial and Federal Governments for assistance, both of which have expressed the desirability of having one, arm's length institution through which promotion and development money for Inuit artists can be channelled.

Given what most people in the field consider to be urgent problems of production among Inuit artists, we therefore recommend the immediate incorporation of an Inuit Art Foundation. The global objective of the Foundation would be to stimulate and facilitate artistic production by Inuit.

The Inuit Art Foundation is designed to function as an implementor/facilitator, initiating activities in the field as well as connecting Inuit with programs which exist for other Canadian artists. Although we are opposed, in principle, to the establishment of alternate structures for Inuit artists, we recognize that they will continue for some time to constitute a special category, deserving of an intermediary agency to link them with the rest of the professional art community. We anticipate that IAFs activities would, in time, devolve to other agencies, such as Inuit Sanaugainut Katimajit (the Inuit Artists' Association) and the Canada Council, but the goal should be to move away from paternalism without leaving people stranded.

We recommend, specifically, that the Minister of Indian and Northern Affairs Canada, in consultation with the Minister of Communications and the Secretary of State, convene a meeting of interested people from whom a small, working Board of Directors would be formed. Using seed money from any or all of these Departments, this board would proceed to incorporate as a

charitable foundation, draft a constitution, strike a search committee to hire an executive director and appoint advisory committees on finance, northern programmes and southern programmes (following the model of the Canada Council).

The Executive Director will establish an office and liaise with Inuit Sanaugainut Katimajit to develop a relevant northern programme and with appropriate southern-based institutions to develop a southern programme and initiate a fund-raising campaign.

It is anticipated that IAFs programmes will not be underway until year two and, rather than starting with an under-funded global programme, we recommend that it aim for phased growth and development, focussing on the North and undertaking projects for which there is a reasonable expectation of success. Non partisan and involving people from all sectors of the professional art community, it is our hope that IAFs policies will be the result of enlightened debate of issues and a genuine regard for the ambitions expressed by its Inuit beneficiaries.

The formation of such a Foundation and its support by the Department of Indian and Northern Affairs Canada will:

(1) enable the Department to devolve its responsibility for encouraging and otherwise supporting Inuit art to a permanent, independent body

(2) free Inuit art development from the shifting priorities of government programmes and political priorities so that long term development plans can be implemented

(3) remove the limitations placed on activity by fixed government departmental budgets

(4) ensure that equal encouragement is available to all Inuit regardless of their place of residence

(5) shift some of the cost of Inuit art development from government to the private sector

(6) bring Inuit art into the mainstream of Canadian art.

II RECOMMENDATIONS

(1) That an Inuit Art Foundation be established immediately with the objective of stimulating and facilitating artistic production by Inuit.

(2) That the Inuit Art Foundation (IAF) work in tandem with the newly established Inuit Sanaugainut Katimajit (Inuit Artists' Association), to ensure that Inuit artists have real, rather than token input into policies and programmes.

(3) That, for reasons of funding and in the interests of succeeding in the projects it undertakes, IAF initially focus on the visual arts of the Inuit but that its mandate encompass all forms of artistic expression including performance and literary arts. Similarly, although it is recommended that IAFs activities initially be confined to the Northwest Territories and Quebec, its mandate should include Labrador.

(4) That IAF work to establish its credibility in the North and in the South. It must be promoted as an influential institution, analagous to the Canada Council. Since the best public relations will be performance-related, we consider that it is better for IAF to aim for phased growth and

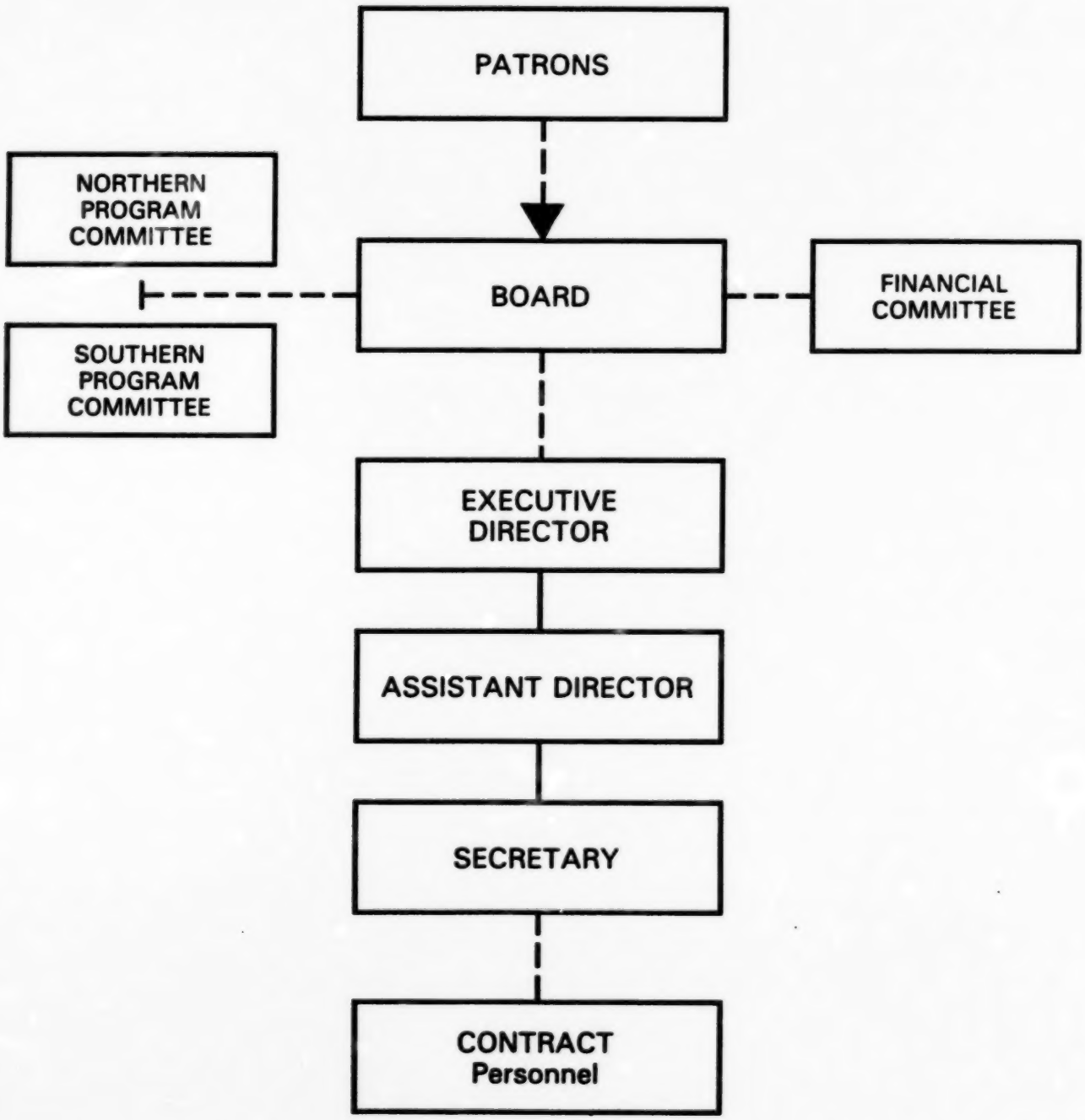
development, starting with a limited programme which succeeds, rather than undertaking a multitude of initiatives which will disperse resources. In line with this, we caution that careful attention be paid to presentation of the concept in the North. It will be important to work through interpreter-collaborators (i.e. people who understand concepts and intentions as opposed to merely words) rather than assuming that any bilingual person can translate between English and Inuktitut. We recommend that IAF staff work with language bureaus or other organizations involved in the training of translators to ensure that there are people who understand the language of art.

(5) That the person selected by the board to manage the Foundation possess demonstrated competence for the task and that incentives be offered commensurate with the individual's training and ability and of a kind likely to elicit a career commitment.

(6) That IAF work closely with all other agencies involved in the promotion and development of Inuit art.

(7) That the structure of the Foundation be as follows:

STRUCTURE AND ORGANIZATION



Patrons

Several high-profile people with an interest in Inuit and/or art should be invited to serve as patrons to the Inuit Art Foundation. Such persons will help to establish the credibility of the organization and would be expected, from time to time, to provide assistance in the realization of the Foundation's goals.

Board of Directors

The Board of Directors of a Foundation may be any size, with the real power being vested in a smaller executive committee. In the interest of achieving a broad representation of professionals, we considered a board of 15-16 members which would then form itself into sub-committees to oversee the various programmes of the Foundation. After much thought, however, we recommend a small board of six members which will be both more economical and more efficient. These persons would also constitute the executive committee with a broadly-based reservoir of talent being secured through an advisory committee structure (modelled after the Canada Council). Such a structure provides more flexibility as appointment is for a limited time and the composition of the committees may vary to suit the changing needs of the Foundation. It is also a more economical and efficient option as the committees will meet only when necessary and will deal with specific problems falling within their area of expertise rather than having to be involved in the general affairs of the Foundation.

The criteria for appointment to the board are important and after much discussion and thought we are recommending that appointment be based on skills required by the Foundation. The skills we have identified as being required, particularly in the initial stages are:

i) organizational
ii) fund-raising
iii) financial management
iv) communication
v) art production
vi) art administration

An ideal mix for the initial board would be three directors from the North and three from the South. They must be the best possible people possessing one or more of the above skills and all skills should be represented on this first board (which might be considered an interim board). Other people with strengths in different areas can be added to the board as the need arises.

Appointments should initially be made for one, two and three years, to ensure continuity, and subsequently for three years.

The first tasks of the Board of Directors cum Executive Committee will be to:

i) proceed to incorporation as a charitable foundation
ii) discuss policies and begin to draft a constitution

iii) strike a search committee to hire an executive director

iv) appoint three advisory committees: Financial, Northern Programme and Southern Programme

The ongoing responsibilities of the Board will be:

i) active participation through chairing of the Advisory Committees

ii) assistance in fund-raising

iii) formation of policies for IAF

iv) monitoring of the implementation of policies by IAF management

v) review and approval of budgets

Advisory Committees

The Advisory Committees should be appointed for one year, with reappointment possible and their composition should vary according to the particular tasks to be implemented. For instance, the Southern Programme Committee will have, at first, to be concerned with a public relations campaign for the Foundation and it should, therefore, involve people with communication and public relations skills. Later, when other southern education and promotion activities are undertaken, a more diverse range of skills might be sought.

The Advisory Committees will report to the Board of Directors. The Committees should be chaired by a member of the Board and should meet quarterly (perhaps more often at first). Their numbers may vary but probably 4-6 people would be sufficient. (Six are recommended for the Northern Committee with four for each of the Finance and Southern Programme Committees.)

(1) Financial Committee: Since IAFs success will be directly related to its ability to raise funds from the private sector, it must have sound financial strategies and management from the beginning. There needs also to be accountability to ensure that the best use of funds is made.

It may be that the Foundation will eventually be the recipient of endowments and find itself involved in the management of an investment portfolio. The financial management of the kind of agency we are proposing is too complex to entrust to amateurs and we consider it essential that the advice of people with fund-raising and financial management skills be secured through appointment to this committee.

(2) Northern Programme Committee: This committee would be composed of people with hands on experience in art production in the North such as members of the ISK, advisors to northern art programmes, cooperatives and distribution agencies. The primary responsibility of this committee will be to develop a relevant field programme.

(3) Southern Programme Committee: Composed of people from the southern art professions, artists, curators, gallery directors, dealers, academics, film-makers, etc., the primary responsibility of this committee will be to devise means to connect Inuit artists with southern based programmes for the arts as well as to encourage those agencies to adopt an increasingly northern face. It will also monitor southern-oriented projects.

Staff

We recommend that initially an Executive Director, an Assistant Director and an Executive Secretary be hired. Although it would be desirable to have two assistant directors, one to relate to the Northern Programme and the other to the Southern Programme, this would be too costly in the initial stages. Since the focus is to be on the North, we recommend that the Assistant Director oversee the Northern Programme and that the Executive Director be primarily responsible for establishing southern contacts and initiating a fund-raising programme.

Much of the actual work of IAF will be carried out by people engaged on contract (in the South and in the North). There might also be a need to contract technical expertise in various areas from time to time. It might, for instance, be advisable to engage a professional fund-raiser for the first few years.

We stress again the need to expend effort to find the best possible people to manage IAF as well as the necessity of offering inducements which will attract professionals prepared to make a long-term career commitment.

We have attempted to devise a structure which will ensure objectivity and accountability but, clearly, the position of Executive Director is crucial. We think this role should be filled by a person with a rare combination of artistic sensitivity and business expertise. Someone with experience in arts administration would be suitable, particularly if that were combined with a knowledge and understanding of the North.

IAF field staff will require similar qualifications. Although, to a certain extent, trial and error is the only method of finding the right people to fill this sensitive role, errors can, we believe, be minimized through training and consistent supervision and a clear definition of responsibilities. Arts advisors should, for instance, spend time at public and private galleries, the Canada Council and distribution agencies before being sent into the field. We recommend that before advisors are engaged, a study be undertaken to develop a model for arts advisors in the field (Should they be based in the field or itinerant? What kind of remuneration and benefits are required to ensure long term commitment? What should be the extent of their responsibility?). The model used should be flexible enough that individual needs are met, thus ensuring the long term goals of IAF. Field staff must be encouraged to treat their northern service as a career rather than "time out" from other pursuits.

Head Office

For economic reasons, the head office should be located in the South. We recommend that it be based in Ottawa since most organizations seeking a close relationship with government are headquartered there. This would facilitate person to person contact between IAFs executive director and high level personnel in supporting agencies. Also, Inuit would likely be more willing to work and live in Ottawa (as opposed, for instance, to Toronto).

We also recommend that a small northern office be opened. For budgeting purposes only we are using Rankin Inlet as a possible site for this office but suggest that it be in the same community as ISK headquarters, when that is determined. Perhaps the two organizations might share space. The Assistant Director will be based in this northern office and services (secretarial/interpreting) will be contracted for on site.

Name of the Foundation

We are using 'Inuit Art Foundation' as a generic title, which can be altered by the Board of Directors when incorporation procedures are initiated. Some people have suggested that "Foundation" has unfortunate overtones of charity but there have been no useful alternatives suggested. "Inuit Art Council" is favoured by some but this conflicts with the Canadian Eskimo Arts Council and does not adequately convey the mandate of the Foundation proposed here.

IV PROGRAMME

Although we stress that IAFs programmes, both northern and southern, must be worked out with advice from the appropriate committees, in general, the Foundation will fulfill the double role of implementor/facilitator in that it will:

(1) Initiate activities in the field to foster the production of art such as retaining arts advisors to act as animateurs and devising ways and means of helping artists to obtain raw materials. The details of IAFs northern programme are to be worked out with the Northern Programme Committee and in consultation with ISK. A list of suggested activities elicited from the people we consulted on this project is appended as Annex B but it is intended to serve merely as a guideline.

(2) Act as a liaison/facilitator between Inuit artists and existing agencies and programmes for artists, in recognition that language and geography are barriers preventing Inuit from establishing linkages with the southern art community. Ideally, rather than setting up alternate structures for Inuit, agencies should be encouraged to develop a "northern face" but, since this is unlikely to happen for some time, it is necessary to have an intermediary agency to liaise with such bodies as the Canada Council (to explain programmes to Inuit and to help with application forms), the Art Bank (to

facilitate purchase of Inuit work by juries), public galleries (to encourage and assist in the mounting of exhibitions), co-op distribution agencies (to bear some of the development costs, thereby relieving them of the pressure to sell everything that is produced) and dealers (to overcome communication barriers and to encourage the promotion of new artists and experimental work).

Any individual or agency should be able to apply to IAF for assistance with a project (for instance, an artist wanting to create work for an exhibition or travel to a show; a Cooperative seeking to underwrite the costs of producing some experimental print editions; a moviemaker wanting to make a film about Inuit artists). The only restriction would be that projects not jeopardize IAFs status as a charitable organization.

Rather than dealing with projects on an ad hoc basis, we recommend that the Board draw up project guidelines with appropriate application procedures (deadlines, budgets, etc.) and that these be assessed by at least three independent assessors or, depending upon the nature of the project, juried. Priorities for projects should be drawn up early in the programme.

The Inuit Art Foundation will not, of course, have at its disposal the kind of funds available to the Canada Council. In the main, it will seek to accomplish its objectives by assuming the responsibility of matching projects with funding from other agencies, thus fulfilling its role as facilitator.

V ESTIMATE OF COSTS

Preamble

The following is a general estimate of the operating costs of the Foundation and will provide the basis for a discussion of options in the structure and operation of the Foundation. It consists of start-up and administrative costs only, with the exception of northern advisors to the artists which is considered to be the first priority in the Foundation's programme. Other programme costs, or the costs of other projects to be carried out, will depend entirely upon programme decisions made by the Board.

We have made certain basic assumptions in putting together this estimate. Although we have tried to reflect recommendations in the plan, the priorities and/or the assumptions may have to be modified to fall within the funds available for administration. Some modifications have been suggested and an explanation of the bases for the assumptions follows the Estimated Cost Detail.

In initial discussions of what the Foundation should do and how things should be done, the desire was expressed that 10% of the available funds be spent on administration and 90% on actual assistance to artists or, in other words, the programme. To achieve this ideal would require a programme budget of almost $3.7 million over five years which is very large but not beyond the realm of possibility.

Since the desire has been expressed that artists be involved in control and direction through involvement on the board and committees (particularly the Northern Committee), meetings should be held in the North. This is very costly and we have attempted to strike a balance between economics and a northern presence.

The cost figures should be read from the top down; for instance, the total administrative costs will be found to the right of that title while the figures contributing to that total will be found beneath it. A detailed explanation of how the estimates were made follows the Basic Assumptions and is set up to correspond with the Estimated Cost Detail by number and letter.

ESTIMATED COST SUMMARY

TOTAL ESTIMATED COSTS - YEAR ONE				678,500
I	ADMINISTRATION		238,300	
	A. INITIAL COSTS	29,400		
	B. BASIC OPERATING EXPENSES	208,900		
II	MEETINGS		196,200	
	A. BOARD/EXECUTIVE	72,400		
	B. NORTHERN COMMITTEE	96,400		
	C. SOUTHERN COMMITTEE	20,600		
	D. FINANCIAL ADVISORY COMMITTEES	6,800		
III	PROGRAMME		244,000	
	A. CONTRACT ADVISORS	244,000		

GENERAL NOTES

A. "Meetings" should be included as part of the cost of administration. It is set apart here because it makes up such a large part of the overall expenditures. If the amount for meetings were included with general administration costs, the total for administration in the first year would be $434,500.

B. The removal of the "start-up" costs will reduce the second year estimate to $405,100. An allowance of 4% for inflation will result in a total cost for administration in the second year of $421,304.

ESTIMATED COST DETAIL

I	ADMINISTRATION		238,300
A.	INITIAL COSTS		29,400
	1. Capital Equipment:		26,400
	a. Furniture	5,400	
	b. Computer/Word Processors	18,000	
	c. Photocopier	3,000	
	2. Incorporation (legal fees, etc.)		3,000
B.	BASIC OPERATING EXPENSES		208,900
	1. Salaries and Allowances		125,600
	a. Executive-Director	50,000	
	b. Assistant-Director	35,000	
	c. Secretary/Interpreter	26,000	
	d. Employer's share of benefits	11,100	
	e. Northern Allowance (for northern A-D)	3,500	
	2. Office rental		15,000
	a. Head Office - 500 square feet @ $20.00	10,000	
	b. Northern Office - 200 square feet @ $25.00	5,000	
	3. Telephones		12,000
	4. Office Supplies		6,000
	5. Equipment maintenance contracts		1,500
	6. Professional services (accounting, legal)		5,000
	7. Other purchased services (bookkeeping, interpreting and secretarial in the northern office		20,000
	8. Staff travel (other than listed meetings)		23,800
	a. Executive-Director	10,000	
	b. Northern Assistant-Director	13,800	

II	MEETINGS		196,200
A.	BOARD/EXECUTIVE		72,400
1.	Baker Lake		20,500
	a. Airfares	11,000	
	b. Other travel expenses	5,300	
	c. Honoraria	3,600	
	d. Miscellaneous	600	
2.	Povungnituk		25,400
	a. Airfares	15,400	
	b. Other travel expenses	5,800	
	c. Honoraria	3,600	
	d. Miscellaneous	600	
3.	Ottawa		11,900
	a. Airfares	6,700	
	b. Other travel expenses	2,300	
	c. Honoraria	2,600	
	d. Miscellaneous	300	
4.	Winnipeg		14,600
	a. Airfares	7,700	
	b. Other travel expenses	3,000	
	c. Honoraria	3,600	
	d. Miscellaneous	300	
B.	NORTHERN COMMITTEE		96,400
1.	Iqaluit		22,500
	a. Airfares	11,200	
	b. Other travel expenses	6,100	
	c. Honoraria	4,600	
	d. Miscellaneous	600	
2.	Povungnituk		32,500
	a. Airfares	18,500	
	b. Other travel expenses	7,500	
	c. Honoraria	5,900	
	d. Miscellaneous	600	
3.	Rankin Inlet		20,700
	a. Airfares	8,000	
	b. Other travel expenses	6,600	
	c. Honoraria	5,500	
	d. Miscellaneous	600	
4.	Rankin Inlet		20,700

C. SOUTHERN COMMITTEE		20,600
1. Montreal		5,500
a. Airfares	2,100	
b. Other travel costs	1,400	
c. Honoraria	1,700	
d. Miscellaneous	300	
2. Ottawa		4,000
a. Airfares	1,200	
b. Other travel costs	800	
c. Honoraria	1,700	
d. Miscellaneous	300	
3. Toronto		4,700
a. Airfares	1,600	
b. Other travel costs	1,400	
c. Honoraria	1,700	
4. Winnipeg		6,400
a. Airfares	3,000	
b. Other travel costs	1,400	
c. Honoraria	1,700	
d. Miscellaneous	300	
D. FINANCE COMMITTEE		6,800
1. Ottawa (all four meetings)		6,800
a. Airfares - 800 each	3,200	
b. Other travel expenses - 900 each	3,600	
III PROGRAMME		244,000
A. CONTRACT ADVISORS		244,000
1. Fees: 4 advisors @ 40,000		160,000
2. Travel expenses - 4 @ 21,000		84,000

BASIC ASSUMPTIONS

Certain assumptions have had to be made as a basis for estimating the costs. They are as follows:

A. Staff positions will consist of an executive-director, an assistant or associate director, and a combined function of secretary-interpreter/translator. The reasoning behind combining the secretary and interpreter is that there will not likely be sufficient secretarial work nor interpreting/translating to require a full position for each task. At the same time, the interpreter/translator should be in as close a working relationship to the Executive Director as is possible.

B. The Board will, in effect, be the Executive. It will consist of six people, three from the North and three from the South who will meet four times a year, twice in the North and twice in the South. Three staff members will attend each meeting.

The business of each meeting will be conducted over a period of two days. Weekends having been avoided, Wednesday and Thursday are most practical in terms of travel arrangements. This is mentioned only because such elementary considerations have a significant effect on costs and the length of time some northern board members will have to be away from home to attend meetings (in some cases, twelve days for a two day meeting).

C. The Northern Committee will consist of six members meeting four times a year for two days. The cost estimate originally provided for the Northern Committee meetings to be held in art producing centres was $116,000 which we reduced $10,000 by moving the meetings to regional centres with the exception of Arctic Quebec where the meeting would be held in Povungnituk. However, if this meeting were moved to Montreal, there would be a further saving of $19,000. We originally considered having a second meeting in Cambridge Bay but by moving this to Rankin Inlet, the least costly regional centre, we were able to effect a further saving of $16,000. (We mention these factors to illustrate the juggling of priorities that will be necessary when an attempt is made to put principles into effect.)

The Southern Committee and the Finance Committee will consist of four members each and will meet in the South. All meetings of the Finance Committee will be in Ottawa at the head office of the Foundation.

D. It was necessary to arbitrarily assume that certain board and committee members will come from certain settlements or cities in order to develop reasonable estimates of travel and transportation costs which make up a large part of the estimates.

While, in reality, the home communities may be quite different, we expect that overall costs will not change significantly, although cost details will certainly change (e.g. whereas Rankin Inlet is now the least expensive place for a Northern Committee meeting, should two members come from the Baffin Region instead of the Keewatin as in the estimate then Iqaluit would replace Rankin as the least expensive centre).

E. The estimates provide for honoraria to be paid to board and committee members at the rate of $120 per day for each day spent travelling or attending meetings.

IV DETAILED EXPLANATION

I A. 1. a. Basic furniture (desks, chairs, filing cabinets for head office and northern office).

b. A similar organization has recommended that such equipment be purchased, with a maintenance contract, rather than being leased.

B. 1. a. Commensurate with that paid in similar organizations with equivalent budgets.

d. Calculated @ 10% of salaries.

e. GNWT allowance for Rankin Inlet.

2. a. Current quotation for modest space in Ottawa.

b. Current quotation for modest space in Rankin Inlet.

7. It is unlikely that a full-time bookkeeper will be required. The service can be purchased from business assistance firms. Similarly, office assistance and interpreter assistance may be available to the northern office. It is anticipated that, with the proper hardware, much of the northern office work can be done in the southern office by modem.

II A. Presumes the board members are from Baker Lake, Ottawa, Pangnirtung, Povungnituk, Toronto, and Ottawa with two staff members from Ottawa (executive-director and secretary/interpreter) and the assistant-director from Rankin Inlet attending.

a. Airfares are calculated using those currently in effect (January, 1987) except for those of First Air which have been calculated to take into account a forthcoming 10% increase.

b. "Other travel expenses" includes ground transportation, meals, accommodation, and incidentals. Ground transportation is based on actual charges in the South and $5 each way in the North where the actual charges were unknown. Accommodation is based on a single room rate of $90 in the South and $120 in the North. Sample hotels were used in each case. Meals are based on the government travel allowance for the South ($33.70/day) and $45/day in the North (taken from a current northern hotel rate).

c. As noted above, honoraria are based on $120/day.

d. "Miscellaneous" covers the cost of hotel meeting rooms where necessary (and refreshments during meetings).

B. Presumes the committee members are from Baker Lake, Cape Dorset, Eskimo Point, Pangnirtung, Povungnituk, and Spence Bay with two staff members attending (assistant-director and part-time interpreter).

C. Presumes the committee members are from Toronto (2), Ottawa, and Montreal.

III A. 1. a. Based on $1,000/week for 40 weeks.

b. Based on activity in four communities including the one in which the adivsor resides. It is presumed that it will be possible to obtain meals and accommodation from private sources @ $50/day. The need to use commercial facilities would more than triple such expenses.

APPENDIX A

BACKGROUND: THE PROBLEM AND EVENTS WHICH LED TO THE PRESENT PROPOSAL

This plan was developed from a Draft Preliminary Proposal for an Inuit Art Foundation drawn up by Michael Casey for Arctic Cooperatives Limited and La Fédération des Coopératives du Nouveau-Québec and presented to the Project Liaison Committee (INAC) in September 1986. As stated in that proposal:

> In recent years, concern has arisen from dealers and distributors of Inuit art over a perceived lack of quality work finding its way through the established distribution system to the public. This concern has centered primarily on the small but important portion of the market designated as Fine Art. It is generally acknowledged in the Inuit art industry that this segment accounts for approximately 10-15% of the total sales and production, but is the major influence in price support and marketability.

During the consultation process, it was reported to us that carving activity in general has declined, suggesting that the problems of production among Inuit are pervasive and as most field people we consulted agree, urgent. In most Arctic communities, the cottage industry production of art, especially stone sculpture, has been of paramount importance as a means of earning a livelihood for over a quarter of a century and the demand for Inuit work in

the South remains high, as evidenced by the fact that dealers from across Canada were willing to meet together in Toronto in the summer of 1986 to discuss ways to stimulate production. Why have people stopped producing? Different reasons have been advanced for this impasse:

- replacement of the older carving population with a new generation which has different priorities and which requires a different approach

- dissatisfaction with prices being paid on site, particularly by the Cooperatives, as well as dissatisfaction with the percentage of the final selling price which goes to the carver

- a lack of on the spot "stroking" by knowledgeable people

- a lack of professionalism in decisions affecting art production

- a breakdown in collective aspirations with a growing focus on individual ambitions

- insufficient promotion of artists in one-man shows

- insufficient promotion generally

- a lack of money to support experimental work

- a lack of training facilities for artists (including the means to study in Southern art centres)

- the prevalence of welfare which has resulted in some people, particularly the young, considering that they gain financially by not carving

- lack of perceived prestige in carving (mainly due to "excessive inventories of marginal product at all levels of the distribution system", as reported in the Federations' proposal, which has led the distribution agencies to discontinue or modify their previous practice of buying virtually everything produced for cash on the spot)

- lack of an organized voice for artists (at the moment, their needs and concerns are mainly handled by the Cooperatives which, in some cases, have a weak presence and, in all cases, have other priorities in the struggle for economic survival and should not be expected to carry the whole burden of development and production)

- lack of stone (easily accessible supplies of stone are used up which means greater expense and more time to travel farther from the villages, and, since a final sale at high prices is no longer assured, individuals are reluctant or unable to undertake ventures on their own)

- an average decline in the price of Inuit art in the southern retail marketplace

No doubt all of the above are factors contributing to the current dilemma. There are Inuit who want to produce art rather than living on welfare and dealers who would be interested in marketing such artistic output, but both are frustrated. As Virginia Watt, Manager of the Canadian Guild of Crafts Quebec, said at the meeting of dealers and distributors convened by the Canadian Eskimo Arts Council in July, 1986, "There is a grave shortage of Inuit fine art in Canada -- I find I must set aside work for two or three years to get 15 (not the 30 I would want) really magnificent works." As Michael Casey put it in the Draft Proposal:

> Since 1982, in response to the decline in production in the North, the principal wholesalers of Inuit Art, Canadian Arctic Producers (CAP), La Fédération des Coopératives du Nouveau-Québec (FCNQ), and the Hudson's Bay Company (HBC) have been unable to secure an adequate supply of fine art material, and hence the promotion of Inuit fine art has declined. All wholesalers have concentrated efforts on stabilizing operations, liquidating inventories, and adjusting marketing strategies to reflect this new (and hopefully short-term) reality. This lack of promotion of fine art by the principals has drawn some criticism and complaint from dealers, and has raised a general concern over the future of Inuit art in the face of its apparent decline.

As he goes on to state:

> The concern is that the disruption in the distribution channels will result in a further erosion of price levels (and hence profitability) and a decline in the public perception of Inuit art as a 'Fine Art' object. Inuit art would re-position itself in the marketplace from a Fine Art to a handicraft/souvenir item, with the attendant downward readjustment of price levels.

Even at the souvenir/handicraft level, Inuit would lose out. As Casey put it in the Draft Proposal:

> Given the constraints of northern geography and distribution, it would be impossible to bring the product to market at competitive price levels with southern-produced giftwares and handicrafts. The resultant decline in sales and income to northern producers would have a serious long-term impact in the northern communities.

The fear that Inuit could be relegated to producing for the relatively low-priced souvenir market (as happened with the wood-carvers in St. Jean-Port Joli) has been expressed many times in the past two decades but until recently the co-ops, with the help of the federal and territorial governments, have managed to avert that outcome. As stated in Casey's draft proposal, however, "no single wholesaler (now) has the financial resources to 're-develop' the Fine Art sector of the industry individually ... the sales volume of Fine Art is not sufficient to offset the high costs of non-recoverable expense associated with restoring an industry-wide profile for Inuit fine art."

Quality and Over-Production

To keep things in perspective, it should be remarked that quality and overproduction have been of longstanding concern. As early as 1968, at a meeting of La Fédération des Coopératives du Nouveau-Québec and Indian and Northern Affairs (held at the Canadian Guild of Crafts in Montreal), the quality of carving from Povungnituk and Port Harrison was discussed.

It was reported at this meeting that the Hudson's Bay Company had ten years' supply of carvings because of "low moving items of questionable quality." It was further stated that "Sentimental feelings leading to the unjustified support of less skilled carvers can only postpone the problems of finding satisfying jobs for them." As an aside, it was agreed by those present "that no statements confirming the declining level of quality of Eskimo carvings be given to the press."

The early 70s were, however, the boom years of Inuit art. Prices rose and it seemed that the demand for anything made by Inuit was insatiable. But, in June 1975, the Canadian Eskimo Arts Council (CEAC) expressed its "grave concern for the future of Eskimo sculpture and carvings" in a letter to the Honourable Judd Buchanan, Minister of Indian and Northern Affairs, in which it recommended that "it was necessary to bring qualified and dispassionate outsiders into the situation." Subsequently, the CEAC held meetings with representatives from the Professional Art Dealers Association, La Fédération des Coopératives du Nouveau-Québec, the Hudson's Bay Company, the Northwest Territories Government and the Federal Government which, as explained in a second letter to Buchanan (January 16, 1976), "confirmed the alarm they expressed in their June 27 letter; but put new dimensions on the problem. There was a consensus (among those consulted) that there was a deterioration in the quality of carvings."

That same year, Canadian Arctic Producers and La Fédération des Coopératives du Nouveau-Québec, equally alarmed by deteriorating quality, made history of sorts by joining forces to petition the Minister of Indian and Northern Affairs to provide a grant to enable the co-ops to write off unmarketable inventory which was accumulating at an alarming rate. They requested specifically

> ...that grants be made to CAP and FCNQ to enable them to write down or off, as the case may be, that portion of present inventories deemed unmarketable and to carry out a staged program of inventory write off/down over the next three years in order to prevent a further accumulation of inferior carvings while quality controls are being instituted.

Subsidies to write off inventories (estimated cost was 1 million dollars over three years) were not forthcoming and although financial assistance was provided for quality control, there was little money, manpower or planning behind the activities undertaken by CAP and FCNQ (The Seal of Quality, Carving Committees, etc.) and it would appear that they had little or no impact. This is not a matter of blame but of record, since at the time, Cooperatives in the Northwest Territories and Quebec were engaged in serious problems of economic survival, a situation in which non-revenue producing activities are the first to be sacrificed.

In the period immediately prior to the economic recession, when the market for sculpture heated up, Cooperative Managers in the Northwest Territories and staff of the Hudson's Bay Company (where it was a strong buyer), increased prices paid to artists and thereby stimulated production. They did not, however, have the background to provide accurate judgement with regard to quality. Consequently, when the market turned down as a reflection of the economic situation country-wide, the Cooperatives and the HBC were left with large inventories of overpriced stock.

Although the Cooperatives continued to do their best to flag a carving industry beset with grave financial difficulties, inevitably, economic realities forced the Co-op distribution agencies to discourage production. Ideally, this discouragement would have been selective, directed only to mediocre talent but, for various reasons, the effect was a general depression of carving activity. In Quebec, the democratic strategy of paying a $35 maximum for carvings, with the carver receiving his/her fair share when the work was sold, resulted in the better artists giving up carving as they could not afford to invest in materials, take the time required to make a major sculpture, and survive on $35 prepayment while waiting for the piece to sell in the South. It also seems to have resulted in a weakening of the Cooperative philosophy of all for one and one for all, as some artists expressed to one of the authors during an interview session in 1985 their resentment at being penalized because of the many mediocre carvers who had brought about the marketing crisis at FCNQ. In retrospect, it was, perhaps, predictable that this policy would result in an over-abundance of $35 carvings and a decline in better quality work.

In the Northwest Territories, some Cooperatives ceased buying altogether. Although it was only for a brief period, the sudden change from the overstimulated situation was a great discouragement, particularly when the reasons for change were not clear to the artists. When buying resumed, the lower prices offered conveyed the same message: what artists had come to depend on for income was no longer a desirable commodity. Demoralization resulted in less inspired work being produced overall, and the withdrawal of some, particularly the older, artists, from the activity altogether. Attempts were made at more selective discouragement with CAP providing the Cooperatives with lists of people whose work they should buy. Unfortunately, due to serious financial and management problems, CAPs credibility with northern producers deteriorated to such an extent that they easily lost out to free traders who moved into the fertile ground created by CAPs failure to pay promptly for production. CAPs dilemma was well expressed in the Report of the Fine Arts Task Report (1985:13):

> The past years for CAP have been typified by marking time, minimizing losses and economic retrenching. This has resulted in a loss of leadership and slowing of community development work. Their role in supporting the arts has declined and this has been felt throughout the North.

We have focussed on the role played by the Cooperatives since this has been the primary agency involved in development work. The Hudson's Bay Company, has not involved itself in development and has an erratic buying history.

The Cooperatives consider the HBC to be competition, benefitting unfairly from the Cooperatives' development efforts. Inuit generally consider, however, that it is in their interests to have a second outlet for their production. Similarly, while the Cooperatives consider competition from what might be referred to as "free traders" to be unfair (since they have limited overheads and usually do not take responsibility for artist or community development but cream off work most in demand), carvers are, for their part, only too ready to sell for payment on the spot. An added advantage is that the entrepreneurs are unlikely to report this income to the welfare department.

Attempts to Find a Solution

There are specific events which brought the problem to a head and resulted in the present implementation plan. In July 1984, the West Baffin Eskimo Cooperative (WBEC) proposed the formation of an Inuit Fine Art Marketing agency, a private company to be owned by Arctic Cooperatives Limited and subsuming West Baffin's marketing agency, Dorset Fine Arts. Because of ACLs resistance to the proposal, it was modified in 1986 to have the Inuit Fine Art Marketing Agency become a wholly owned subsidiary of WBEC. Although these proposals contained many excellent features (the focus on "providing help to Inuit artists not now represented by a southern institution" and the desire to "bring a cohesiveness to the marketing of Inuit fine art which has

been absent for some years") and although several dealers and the Canadian Eskimo Arts Council endorsed the proposal in principle, it was later withdrawn by the West Baffin Cooperative in the face of opposition from Arctic Cooperatives Limited and La Fédération des Coopératives du Nouveau-Québec as well as some dealers.

The Cooperative marketing agencies were opposed to this move, given that they were then in the process of forming their joint marketing venture, Tuttavik, "a first step towards one marketing body fully controlled by the Cooperatives through their federations" (letter to Minister, INAC, September 15, 1987). Not surprisingly, they did not welcome competition from another marketing agency. In their letter to the Minister of Indian and Northern Affairs, signed by the presidents of the two Federations, they said:

> We have been made aware that efforts are made to set up a new entity for the marketing of Inuit fine arts, relying heavily on government funding. Both our federations object strongly to the establishment of an independent new body with government funding. Though we feel more promotional work has to be done and though we invite your department to continue its support for the promotion of the arts and crafts, we strongly object to the establishment of a new commercial venture separated from the established ones. Government's support for production and promotion of Inuit art could best be served through the establishment of a foundation for the promotion of Inuit fine art. We intend to submit a proposal for the start-up of an Inuit art foundation in the very near future.

An important initiative was also undertaken by the Government of the Northwest Territories which, in 1984, appointed an Inuit Fine Art Task Force. Two symposia were held — in Frobisher Bay in 1984 and in Baker Lake in 1985. The Report of the Task Force and the suggestions it contains have been useful in compiling the present document.

Although formally proposed by the two Cooperative Federations, the concept of an Inuit Art Foundation really evolved out of all the discussion surrounding the work of the Task Force and the West Baffin proposal. The concerns and objectives expressed in these documents coincide with what we have been told by the people with whom we have consulted. The main difference in the present proposal for an Inuit Art Foundation is the splitting of commercial and non-commercial functions with the Foundation's mandate being limited to the latter sphere. It's great advantage is that it will remain at arm's length from governments, distribution agencies and other vested interests and, as a charitable organization, it will be in a position to attract private sector funding.

APPENDIX B

METHODOLOGY

David Sutherland (private consultant, formerly of the Government of the Northwest Territories) and Marybelle Myers (editor of Inuit Art Quarterly and formerly with La Fédération des Coopératives du Nouveau-Québec) were recruited by the Project Liaison Committee and contracted through Tuttavik to flesh out the proposal for an Inuit Art Foundation which had been advanced by the two Co-op Federations. It should be mentioned that the Inuit Art Quarterly was proceeding on a parallel course towards incorporation of an Inuit Art Foundation as an umbrella funding agency and the involvement of Marybelle Myers in drawing up the present implementation plan was with a view to having the two movements coalesce. Since no action was taken on the present proposal by the end of the 1986-87 fiscal year and since the advice from many quarters was that it should continue to pursue a separate destiny, IAQ has initiated incorporation procedures of its own.

There was limited time available for consultation since the hope was to have a final plan ready by January 1, 1987 so that the Foundation could be in place by the end of March 1987. The procedure we followed was to consult with a random cross section of people in order to obtain an orientation and then to draft an implementation plan incorporating the suggestions we received and attempting to deal with the concerns expressed. This draft plan was then circulated, according to the terms of our contract with

Tuttavik, to the consultees listed in Appendix E. Spontaneous written response was obtained from some but, in recognition of the burden this placed on respondents, follow-up telephone calls were made to most in order to elicit response to the draft plan cum discussion paper.

There was, throughout the consultation process, a remarkable coincidence of views, giving credence to the concept of a Foundation. Most people were enthusiastic about the plan and made constructive suggestions, many of which are incorporated in this final version. The follow-up was mentally challenging as the people we consulted operated within quite different frames of reference. It was, however, an extremely valuable process as it forced the authors to refine both logic and presentation.

Some respondents expressed a vague uneasiness at the possibility of changes being made in the status quo and others proferred specific suggestions and critical comments. Those having a substantial effect on this final plan fall into three categories:

(1) Lack of Native Input: Several respondents stressed the need for native input, to which our response has been that, rather than consulting Inuit in an ad hoc fashion, we are guaranteeing their input by recommending that IAFs programmes be established in close consultation with Inuit Sanaugainut Katimajit which will, we hope, become a strong voice for Inuit artists. In the meantime, no Inuk wants to speak for all Inuit artists, the intended recipients of

assistance, and since ISK is just getting underway, its executive is not yet in a position to speak on behalf of Inuit artists. We consider that it is essential that ISK develop at the same time as the Inuit Art Foundation and that the Foundation be responsive to whatever needs and concerns are advanced by the membership of ISK.

The people we consulted in the South are not the intended beneficiaries of IAFs projects and were aware that they were expressing their own concerns. Although various suggestions have been made (attached as Annex D) as to the kinds of activities IAF could undertake in the North, these do not, as we have stressed, constitute a programme for IAF. It is likely that some of these will be adopted since they are not new ideas but reflect the input of Inuit and others with hands on experience in the North, having been advanced at meetings and during consultations for the GNWT Task Force Report.

Inuit have a diversity of interests and reliable input can only be obtained when artists have achieved an effective voice through ISK. As a first step in what we hope will be a fruitful collaboration, a summary of the draft plan has been translated and is being circulated for comment and suggestion to Inuit who make up the interim board of directors of Inuit Sanaugainut Katimajit.

(2) The Composition of the Board of Directors and, specifically, the involvement of the Cooperative Distribution Agencies and the Hudson's Bay Company and other Private Entrepreneurs: This was an issue on which feelings ran strong. The Cooperative Distribution Agencies felt that the Board should be under their control while the majority of respondents stressed that, if this were the case, private sector funding and professional expertise would not be available to IAF.

IAF is designed as a charitable, non-partisan agency to provide a support system for artists regardless of their other affiliations. Its policies must be guided by a board free from any possible accusation of conflict of interest. Weight cannot be given to any interest other than that of Inuit artists. This is not, however, to suggest that the involvement of the marketing agencies is to be shunned. Indeed, it is envisioned that they will play a key role on the Advisory Committees, exercising clout on the Executive Committee to ensure that IAFs programmes are relevant.

In the same vein, several consultees pointed out that in the discussion paper we built in guarantees for the Cooperatives while pointedly excluding the so-called "free traders" and the Hudson's Bay Company. We admit to a pro-co-op bias which we rationalized by stressing the ongoing contribution made by the Cooperative system over the last quarter of a century towards development, promotion

and marketing of Inuit art. No other organization has played such a key role. Ideally, IAF field personnel would work closely with the local co-ops, but there are communities where there are no co-ops and there are artists who, for one reason or another, have decided to work outside the co-op system. Nonetheless, the organization most likely to benefit from the work of IAF is the Cooperative (particularly where it has succeeded in securing the loyalty of the artists in the community but also where it is weak and needs the kind of bolstering that IAF can provide) since it is the agency most involved in the production of Inuit art. As stated in the Preliminary Proposal which was submitted to the Project Liaison Committee by the two Federations, IAF can "ensure the growth and development of the sources of supply of Inuit art, providing an important support to the economy of the northern communities and the lives of the northern artists. Marketing would be undertaken by those organizations presently so engaged with the additional benefit of a major improvement in quality of product available and an enhanced profile for the Inuit art form."

Economic philosophies should be no part of IAFs policies and, with this in mind, we have made a greater effort in this final plan to eschew favouritism in devising a structure for IAF.

(3) The "Ponderous" Nature of the Organization: This was a less serious criticism mainly advanced by people who appear to be unfamiliar with the structure of charitable (or nearly so) organizations. There is no space here to go into detail, but the complexity of the structure we are recommending can be compared favourably with that of the Canada Council (which served as a model) or the Ontario Art Gallery. Significantly, people who are used to working in or dealing with such organizations did not find our proposed organization too complex. Perhaps this type of structure is necessary for an organization which intends to rely heavily upon volunteer labour and which seeks advice from a broad representation of people. It should not be compared to the organization chart of a profit-making business (although large corporations and conglomerates might have similarly complicated organograms). It should be noted, also, that we are recommending only three salaried employees.

Lastly, we want to say a word about an issue raised by a few people, mainly anthropologists but also one dealer, who regretted the implicit assumption that efforts should be made to sustain an activity which might no longer mesh with Inuit cultural aspirations. There are of course, Inuit who, because of shifting priorities, are no longer interested in pursuing a destiny in arts and crafts and some Inuit politicians have clearly stated that they consider this a way of diverting Inuit from addressing the real

issues they face. There is nothing in this proposal which suggests that "cures" should be imposed upon Inuit. Our plan is merely intended to assist those who are interested in producing art. It is not a global solution to problems of cultural assertion although we would maintain that an important aspect of such assertion is being able to do the work one wants to do.

APPENDIX C

TIMETABLE

Year One

1. Using seed money from INAC (and perhaps the Department of Communications and the Secretary of State), the Minister of INAC and/or the other Ministries, will convene a meeting of interested people at which the idea is presented and a board of directors formed.

Time to complete: 1 month

2. Board meets to i)form an Executive Committee ii) strike a search committee iii) discuss basic policies and draft a constitution and iv) proceed to incorporation.

Time to complete: 2 months

3. Search Committee hires Executive Director and Assistant and Board proceeds to finalize constitution and form advisory committees.

Time to complete: 4 months

4. The Executive Director i) sets up an office and hires staff ii) liaises with ISK to draw up Northern Programme iii) liaises with southern agencies to draw up Southern Programme and iv) initiates a fund-raising programme.

Time to complete: 3 months

APPENDIX D

SUGGESTED PROJECTS

Listed below are activities and projects compiled from our consultations. None of these suggestions are new and although there is a high rate of agreement among respondents concerning their usefulness we are not recommending that they form the basis of IAFs programme. They are appended here merely to serve as a guideline for the programme which will be developed by the Executive Director following the policy guidelines established by the Board of Directors and the advice of the relevant committees.

(1) The deployment of arts advisors in the field: Virtually everyone consulted considers this to be the most urgent requirement. These advisors would act as talent scouts responsible for identifying and encouraging talent, as well as providing assistance to artists in any way possible.

(2) Training for Pricers: This is a key position and mere mechanical training is not sufficient as so much depends upon subjective judgement which can only be gained through experience with the market. Perhaps study groups of northern purchasers could share ideas and also spend time in the distribution agencies and galleries to gain a "feel" for how decisions are made about prices. The exchange of video-taped material between producers and dealers has been recommended as a way to increase understanding.

(3) Obtaining of Materials: Administration of stone quarries falls to the provincial/territorial governments. The GNWT has a programme of assistance in quarrying and the Task Force Report recommended that "soapstone transportation costs should be subsidized so as to ensure that the price to the carver does not exceed $1.25 per pound." IAF should act as a pressure group to ensure that this happens and that similar initiatives are undertaken in Quebec. Apart from that, IAF could set up a revolving fund to provide loans or, in some cases, grants to individuals who are unable to procure their own stone because of age or infirmity or straitened circumstance.

(4) Research and Documentation: The excellent programme begun by the Inuit Art Section can be supplemented (or, in the event of devolution, continued) under the direction of IAF. It has been stressed that the gathering of documentary materials should not be an end unto itself but should lead to the production of films, television and radio programmes and publications.

(5) Juried Competitions: Exhibitions could be sponsored in various media and IAF could convene appropriate juries of peers (some have suggested a mix of Inuit artists and arts advisors) to award prizes. This should be treated in a prestigious way, with high level publicity, etc. (As an aside, there was a great deal of support among those consulted for the idea of non-standing juries

of peers to evaluate annual print collections. There could, however, be problems with this since the issue has to do with acceptance, i.e. saleability, to a foreign market).

(6) Dealer-Artist Exchanges: Given that Inuit do not deal directly with galleries which buy their work (as do southern artists) and given that dealers in Inuit art are not able to visit an Inuk artist's "studio", it has been suggested by several people that it would be mutually beneficial for dealers and artists to learn about each others conditions of work. They do not mean brief "tours" and attendance at openings but a period of fruitful interchange. Artists, it has been suggested, should actually work with a gallery owner for a period of several weeks, hear what customers have to say and be involved in preparations for shows, etc. For their part, dealers might find it instructive to actually go out with an artist to find stone. Obviously, this kind of exchange is only workable when language is not a barrier. There are obvious pitfalls in this proposal since we are told by some Inuit that demoralization in the North is partly due to the realization that their work is retailing in the South at much higher prices than they were paid for it. There is only one solution to this and that is for artists to gain a better understanding of the mark-ups and profit levels.

(7) Media Programmes: Northern television and radio have not yet been penetrated. It has been suggested that a series of programmes be prepared for the North. One objective might be to educate Inuit artists as to the realities of the southern art business. Inuit should be involved in the production of this material.

(8) Cross Cultural and Intra Cultural Artist Exchange: This should not be undertaken with a view to imparting only technique. Inuit artists can benefit from association with non-native artists by learning about their conditions of work. They can also learn from each other and develop a communality of interests which will bolster the strengths of ISK.

(9) Liaise with Education Departments: IAf should have input into the production of relevant school curricula on Inuit art — in the South as well as in the North. Also, it was recommended in the Fine Art Task Force Report that the "West Baffin Eskimo Cooperative be recognized as an institution of higher learning by the Department of Education and that an appropriate training programme be developed and implemented for the training of graphic artists".

(10) The production of films and monographs on Inuit art and artists.

(11) Assistance to Public Galleries in the Mounting of Major Exhibitions: Assistance can be in the form of underwriting some of the cataloguing and promotional materials, finding material to borrow, providing background information and photos or curatorial expertise.

(12) Training programmes and scholarships for young artists, such training to take place in the North and in the South.

(13) Liaison with Publishers: There is a great need for sensible texts on Inuit art at the elementary, secondary and post secondary school levels. IAF could work with publishers to develop such texts and vet their accuracy.

(14) Liaison with the Canada Council to ensure that programmes are flexible enough to meet Inuit requirements and that Inuit artists are considered for awards and that art bank juries are aware of Inuit art that can be purchased.

(15) Dealer and Consumer Education: IAF could sponsor public lectures or sponsor a series of seminars in different cities (perhaps tying into university programmes). Conferences were also suggested. The overall objective of these activities should be to expand awareness of the work of artists who happen to be Inuit (as opposed to "Inuit art" as a collective category).

APPENDIX E: PEOPLE AND DOCUMENTS WE CONSULTED

Gunther Abrahamson	Formerly with Indian and Northern Affairs Canada, now treasurer of the NWT Cooperative Business Development Fund
Anne Anfindsen	Owner, Canadiana Galleries
Michael Bell	Chairman, Inuit Art Quarterly Editorial Board and Associate Curator, Agnes Etherington Art Centre, Kingston
Jean Blodgett	Art Historian, Curator, Writer
Valda Blundell	Anthropologist, Carleton University
Michael Casey	General Manager, Canadian Arctic Producers Limited
Gordon Cooper	Lawyer and member of the Inuit Art Quarterly Editorial Board
Mary Craig	Director of Fine Art, La Fédération des Coopératives du Nouveau-Québec
Bernadette Driscoll	Curator
Patricia Feheley	Art Consultant and member of the Canadian Eskimo Arts Council
Gabriel Gély	Artist and Arts Advisor in North
Nelson Graburn	Anthropologist, University of California at Berkeley
Andrew Goussaert	CEO, Arctic Cooperatives Limited
Alma Houston	Founder of CAP and co-owner of Houston North Gallery
Avrom Isaacs	Owner, The Isaacs and Innuit Galleries and member of Inuit Art Quarterly Editorial Board, and Canadian Eskimo Arts Council
Madeleine Kneider	Manager, The Guild Shop, Toronto
Ted Leishmann	General Manager, Tuttavik
Elca London	Owner, Elca London Gallery, Montreal
Roy MacSkimming	Publishing Consultant and member of Inuit Art Quarterly Editorial Board

Jimmy Manning	President, Inuit Sanaugainut Katimajit
Elizabeth McLuhan	Director, York University Art Gallery and member of the Canadian Eskimo Arts Council
Maria Muehlen	Head, Inuit Art Section, Indian and Northern Affairs Canada
Peter Murdoch	General Manager, La Fédération des Coopératives du Nouveau-Québec
Joe Murphy	Innuit Gallery of Vancouver Limited
Judith Nasby	Director, McDonald Stewart Art Centre
Stephen Osler	Print Advisor, Pangnirtung Cooperative
Donald Rickerd	President, Donner Foundation
John Robertson	Art Consultant and Collector
Marie Routledge	Curator, The National Gallery of Canada
Terry Ryan	General Manager, West Baffin Eskimo Cooperative
Sam Sarick	Collector and member of Inuit Art Quarterly Editorial Board
Céline Saucier	Conservatrice de l'ethnologie amérindienne et Inuit, Ministère des Affaires culturelles, Gouvernement du Québec
Marion Scott	Owner, Marion Scott Gallery, Vancouver
Harold Seidelman	Owner, Images Art Gallery, Toronto
Faye Settler	Owner, Upstairs Gallery, Winnipeg
Michael Shouldice	Executive Director, Inuit Cultural Institute
Simeonie Sivuarapik	Artist and member of Canadian Eskimo Arts Council
Francis Sparshott	Professor of Philosophy at Victoria University and member of Inuit Art Quarterly Editorial Board
Christopher Stephens	Director, Prince of Wales Northern Heritage Centre, Yellowknife
George Swinton	Professor; Artist; Writer
William E. Taylor Jr.	President, Social Science and Humanities Research Council

Rosemary Tovell	Curator, Prints and Drawings, the National Gallery of Canada, Member of Canadian Eskimo Arts Council.
Robert Trudeau	Chief of Business Development, Government of the Northwest Territories
Aliva Tulugak	Artist, Povungnituk
Frank Vallee	Anthropologist
Sharon Van Raalte	Art consultant and member of the Canadian Eskimo Arts Council
Alan Vaughan	Acting Deputy Minister, Economic Development and Tourism, Government of the Northwest Territories
Glenn Wadsworth	Head, Arts and Crafts, Government of the Northwest Territories
Virginia Watt	Director, Canadian Guild of Crafts, Quebec and former chair, Canadian Eskimo Arts Council
Darlene Wight	Curator, Winnipeg Art Gallery
Megan Williams	Northern Officer, Explorations Programme, Canada Council
Bill Withrow	Director, Art Gallery of Ontario
Moiya Wright	Owner, Snow Goose (Ottawa); consultant with Government of the Northwest Territories
Hardy Zeltins	Senior Project Officer, Native Economy, Indian and Northern Affairs Canada

The following documents were utilized:

Proposals for an Inuit Fine Art Marketing Agency from the West Baffin Eskimo Cooperative, 1984, 1986

Final Report, Inuit Fine Art Task Force, submitted to the Minister of Economic Development and Tourism, Government of the Northwest Territories, October 1985

The Canada Council Act

Letters: from Canadian Eskimo Arts Council to the Minister of Indian and Northern Affairs Canada, June 27, 1975 and January 16, 1976

from Arctic Cooperatives Limited and La Fédération des Coopératives du Nouveau-Québec to the Minister of Indian and Northern Affairs Canada, September 15, 1986

Brief to the Minister of Indian and Northern Affairs from La Fédération des Coopératives du Nouveau-Québec May 4, 1976

Minutes of a meeting of La Fédération des Coopératives du Nouveau-Québec, Indian and Northern Affairs and the Canadian Guild of Crafts Quebec, January 11, 1968

Draft Preliminary Proposal for the Establishment of an Inuit Fine Arts Foundation, prepared by Michael Casey for Arctic Cooperatives Limited and La Fédération des Coopératives du Nouveau-Québec

Minutes of a Meeting with the Canadian Eskimo Arts Council with dealers and distributors, July 14, 1986

Minutes of a Meeting between representatives of the Professional Art Dealers Association and staff of La Fédération des Coopératives du Nouveau-Québec, April, 1976